



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

DOUBLE SHOT OF BOSTON

BOSTON &
DON'T LOOK BACK



HAL • LEONARD



1. DON'T LOOK BACK
2. THE JOURNEY
3. IT'S EASY
4. A MAN I'LL NEVER BE
5. FEELIN' SATISFIED
6. PARTY
7. USED TO BAD NEWS
8. DON'T BE AFRAID



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DOUBLE SHOT OF BOSTON

BOSTON &
DON'T LOOK BACK

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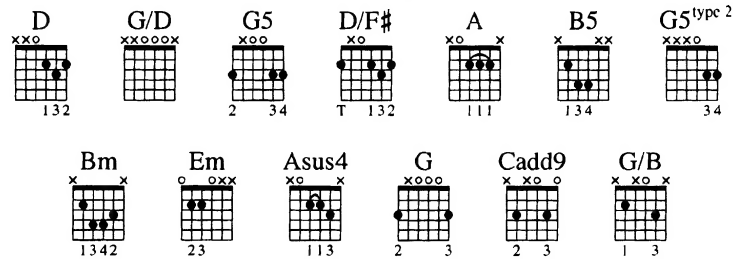
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More Than A Feeling

Words and Music by Tom Scholz



Intro

Moderate Rock ♩ = 110

Gtr. 2: w/ Fill 1, 3rd time

Gtr. 1
(12-str. acous.)

D5

Dsus4

D

Cadd9

G/B

G

play 3 times

End Rhy. Fig. 1

(fade in) **mf** let ring throughout

Rhy. Fig. 1

The Intro features a guitar melody in D major with a 4/4 time signature. The bass line consists of a simple pattern of eighth notes. The guitar part includes a fill at the end of the first measure.

Gtr. 1: w/ Rhy. Fig. 1, 4 1/2 times

Verse

Gtr. 2: tacet

D5

Dsus4

D

Cadd9

G/B

G

D5

Dsus4

D

Cadd9

G/B

G

1. I looked out this morn - ing and the sun was gone, —

The first line of the Verse shows the guitar melody and bass line. The lyrics are: "1. I looked out this morn - ing and the sun was gone, —"

D5

Dsus4

D

Cadd9

G/B

G

D5

Dsus4

D

Cadd9

G/B

G

turned on some mu - sic to start my day, — then lost my - self — in a fa - mil -

The second line of the Verse continues the guitar melody and bass line. The lyrics are: "turned on some mu - sic to start my day, — then lost my - self — in a fa - mil -"

Cadd9

G/B

G

D5

Dsus4

D

Cadd9

G/B

G

D5

Dsus4

D

iar song. I closed my — eyes — and I slipped a — way. —

The third line of the Verse continues the guitar melody and bass line. The lyrics are: "iar song. I closed my — eyes — and I slipped a — way. —"

let ring

The end of the Verse shows the guitar melody and bass line. The lyrics are: "let ring"

Fill 1

Gtr. 2 (elec.)

clean

mf

Harm.

w/ bar

Fill 1 features a guitar melody in D major with a 4/4 time signature. The bass line consists of a simple pattern of eighth notes. The guitar part includes a fill at the end of the first measure.

Interlude

Gr. 3 (dist.) Am Em/G Gr. 4 w/ Filt 2 D G C Em D C5

12 12 12 (12) 10 12 (12) 10 12 10 12

[illegible]

Gtr. 3 tacet
 G C Em D
 Chorus
 Gtrs. 1 & 4: w/ Rhy. Fig. 2A, 3 1/2 times
 G C Em D
 It's more than a feel - ing _____ when I
 (More than a feel - ing. _)
 Rhy. Fig. 2A
 Gtrs. 1 & 4
 End Rhy. Fig. 2A

To Coda 1 **Bridge**
Gtr. 4 tacet
Em7

G C Eb Asus4 A Asus2 A G

see Mar-y Ann _ walk a - way. I see my Mar - y Ann walk-ing a - way. _____

Gtrs. 1 & 4 Gtrs. 1 & 2

let ring

FIG 2
Gtr. 4 (dist.)

mf

T
A
B

D/F# Em7 D Gtr. 2: w/ Fill 3 Cadd9 G/B G D5 Cadd9 G/B G

*Gtrs. 1 & 2
let ring throughout

*Gtr. 1 to right of slash in Tab.

Verse

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times

D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B G

2. So man - y peo - ple have come and gone, _ their fac - es fade _ as the years _ go _ by. _ Yet

D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B

I still re - call _ as I won - der on, _ as clear as the sun _ in the sum - mer sky. _

let ring

Interlude

Gtr. 1: w/ Rhy. Fig. 1A

Gtr. 4: w/ Fill 2

Gtrs. 1 & 4: w/ Rhy. Fig. 2, 2 times

D.S. al Coda

Am Em/G D G C Em D C5 G C Em D C5

It's

Gtr. 3

f 1/2 1/2 1/2 fdbk.

Gtr. 5 (dist.)

f full full full fdbk.

pitch: G

Fill 3

Gtr. 2

p Harm. w/ bar

T 12 12 12 5 7 (7)

A 12 12 12 5 7 (7)

B 12 12 12 5 7 (7)

♩ Coda 1

Bridge

Gtr. 4 tacet

Em7

Asus4 A

Asus2

A

Gtr. 2 tacet

Bm

B5

A5

G

D/F#

I see my Mar - y Ann walk-ing a - way. — Hey! —

Gtrs. 1 & 2 *mf* P.M. —

Gtrs. 1 & 4

Guitar Solo

Asus4

A

D

G/D

G5

D/F#

A

Gtrs. 1 & 4

Gtr. 3

Gtrs. 1 & 4 (cont. in slash)

full

D

G/D

G5

D/F#

A

D

G5

B5

A

G5^{type 2}

Gtr. 5

Gtr. 3

full

The musical score for guitar is divided into two systems. The first system shows a sequence of chords: D, G/D Bm, G/D Em, G/D Asus4 A, G, G5, D, and Em7. The second system shows a melodic line for Gtrs. 3 & 5, with a wavy line indicating a tremolo effect. The fret numbers for the melodic line are: 11, 12, 12, 11, 9, 11, 9, 7, 9, 7, 11, 9, 11, 9, 7, 6, 7, 14, 15, 14, 16, 17. The fret numbers for the other strings are: 3, 2, 0, 0, 0, 2, 0, 0, 0, 2.

D
 Gtrs. 3, 4 & 5
 Cadd9 G/B G D5 Cadd9 G/B G
 fdbk.
 pitches: D, F#

Gr. 1

let ring throughout

3 2 2 3 2 0 2 0 3 0 3 3 0 2 0 2 0 3 0 3 2 3 3 2 3

Verse

Gtr. 1: w/ Rhy. Fig. 1, 7 1/2 times

Gtr. 1: w/ Rhy. Fig. 1, 7 1/2 times

D5 Dsus4 D Cadd9 G/B G

Gtr. 2 tacet

D5 Dsus4 D Cadd9 G/B G

3. When I'm tired — and think - in' cold, I hide in my mu - sic, for - get the — day. — And

D5 Dsus4 D Cadd9 G/B G D G/D Cadd9 G/B Cadd9 A

④ open ⑤ open

Gr. 4

P.M.

dream of a girl I used to know, I close my eyes and she slipped a way.

Fill 4
Gtr. 3

7 10 12 10 12 14

Fill 5
Gtr. 2

Harm. ----- w/ bar

T 7 12 12 12 7 (7)

A 7 12 12 12 7 (7)

B 7 12 12 12 7 (7)

Gtr. 4: w/ Fill 6

Chords: Dsus2 Dsus4 D Dsus2 Cadd9 G/B D5 Dsus4 Cadd9 G/B G

Lyrics: She slipped a - way..

Gtrs. 3 & 4

Chords: D Dsus4 Cadd9 G/B D Dsus4 Cadd9 G/B

Gtrs. 1, 3 & 4

Interlude

Gtrs. 1 & 4: w/ Rhy. Fig. 3

Gtr. 3

Chords: Am Em/G D

1/2

full

Gtr. 5

full

Fill 6

Gtr. 4

hold bend

full

1/2

full

full

T

A

B

Rhy. Fig. 3

Gtrs. 1 & 4

mf let ring

End Rhy. Fig. 3

T

A

B

G C Em D C5 G C

Gtrs. 3 & 5

fbk.

12 (12)

pitch: G

Coda 2

D.S. al Coda 2

Em D

It's

(12)

G C Em D G C

see Mar - y Ann _ walk a - way.

Gtrs. 1 & 4

4 4 8 8 8 8 4 4 8 8 8 8 4 4 8 8 8 8

5 5 7 7 7 7 5 5 7 7 7 7 5 5 7 7 7 7

3 3 5 5 5 5 3 3 5 5 5 5 3 3 5 5 5 5

Em D G C

Gtr. 3: w/ Fill 7

Em D5 C5

G C Em D C5 G C Em D

4 4 8 8 8 8 4 4 8 8 8 8 4 4 8 8 8 8

5 5 7 7 7 7 5 5 7 7 7 7 5 5 7 7 7 7

3 3 5 5 5 5 3 3 5 5 5 5 3 3 5 5 5 5

G C Em D G C Em D

Repeat and Fade

4 4 8 8 8 8 4 4 8 8 8 8 4 4 8 8 8 8

5 5 7 7 7 7 5 5 7 7 7 7 5 5 7 7 7 7

3 3 5 5 5 5 3 3 5 5 5 5 3 3 5 5 5 5

Fill 7

Gtr. 3

(sustain till fade)

w/ bar

Harm.

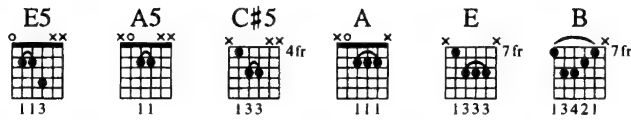
T

A 5

B

Peace Of Mind

Words and Music by Tom Scholz



Intro

Moderate Rock ♩ = 128

Chord progression: C#m/G# Rhy. Fig. 1, A, E, B5, E5/B, B5, E5/B, C#m/G#, A

Gtr. 1 (acous.)

f

TAB

5	X	6	6	X	X	X	X	0	0	5	X	X	5	5	X	X	X	X
6	X	7	7	X	X	X	X	0	0	6	X	X	6	6	X	X	X	X
4	X	7	7	X	X	X	X	7	7	4	X	X	7	7	X	X	X	X
4	X	5	5	X	X	X	X	7	7	4	5	5	5	5	X	X	X	X

Gtr. 1: w/ Rhy. Fig. 1

Chord progression: E, B5, E5/B, B5, E5/B, C#m/G#, A, E, B5, E5/B, B5, E5/B, C#m/G#, A

End Rhy. Fig. 1

Gtr. 1 (acous.)

f

TAB

0	0	0	X	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
7	7	7	X	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Gtr. 2 (dist.)

f

TAB

6	4	7	4	4	4	6	7	4	6	7	6	7	4	4	7	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Chord progression: E, B5, E5/B, B5, E5/B, E5

Rhy. Fig. 2A

Gtr. 3 (dist.)

Rhy. Fig. 2

*Gtr. 2

mf

TAB

6	7	4	6	4	6	4	7	0	10	0	0	0	0	10	0	10	0	0	10	0	0	12	12
7	7	7	7	7	7	7	7	7	11	9	9	9	9	11	9	11	9	11	9	11	9	9	9

*doubled by gtr. 1, simile

E

let ring

B5

E5/B B5

End Rhy. Fig. 4

Peo - ple liv - ing in com - pe - ti - tion.

(cont. in notation)

All I want _____ is to have my peace _____ of _____ mind. _____

E A E A E A E A E N.C. E N.C.

Yeah! Whoa! 2. Now, you're

Gtr. 2

Verse

Gtr. 2: w/ Rhy. Fig. 3

E5 A E N.C. D5 A5 E

climb - in' to the top of the com - pa - ny lad - der, hope ___ it does - n't take too ___ long. _

N.C. E A E A E N.C. D5 A5 B5

Can't you see there'll come a day when it won't mat - ter, come ___ a day when you'll be gone. _

Chorus

Gtr. 2: w/ Rhy. Fig. 4, 4 times

B6 B5 B6 B5 B6 B5 B6 C#5/G# A E5 B5 E5/B B5

Whoa! I un - der - stand ___ a - bout ___ in - de - ci - sion, ___ but

C#5/G# A E5 B5 E5/B B5 C#5/G# A E5 B5 E5/B B5

I don't care ___ if I get be - hind. _ Peo - ple liv - ing in com - pe - ti - tion.

(Ooh. _)

C#5/G# A E5 B5 E5/B B5 A

All I want ___ is to have my peace _ of ___ mind. _

(Ooh.)

Gtr. 2

fdbk. - - - - -

(2) (2)

pitch: B

Bridge

Gtr. 1 tacet

B A5 C#5 E5 B E5/B B

*Gtr. 3

f

*pick scrapes

Gtr. 3 tacet

To Coda ⊕

B E5/B B A5 C#5 E5 B E5/B B A5 C#5 B5

Take a look a - head. Take a look a - head. Yeah, yeah, yeah, yeah.

The first system shows a melodic line for guitar 3 with lyrics "Take a look a - head." and "Yeah, yeah, yeah, yeah." The notes are B, E5/B, B, A5, C#5, E5, B, E5/B, B, A5, C#5, B5. The bass line has fret numbers: 8 8 8 8 8 8 2 4, 2 2 6 0 0 0, 8 8 8 8 8 8 2 4, 2 6 4 2.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

E

Whoa!

Gtr. 4 (dist.) 8va loco

p *f*

fdbk.

The second system shows a melodic line for guitars 2 and 3 with a "Whoa!" lyric. The notes are E. The bass line has fret numbers: 9, (9), 2 4 2 6 4 6 4 6 4.

Guitar Solo

D5 A E N.C. D5 A E

Gtr. 4

Gtr. 3 divisi

full

Gtrs. 1 & 2

N.C. D5 A E N.C.

8va loco

full

full

full

The third system shows a guitar solo for guitar 4 with notes D5, A, E, N.C., D5, A, E. The bass line has fret numbers: 7 6 4 6 4 7, 6 7 4 7 5 4 (4), 9 10 9 11, 9 12 12 11 0 11 9 11.

The fourth system shows a melodic line for guitars 1 and 2 with notes N.C., D5, A, E, N.C. The bass line has fret numbers: 7 7 6 6 0 0, 0 0 0 0 0 0 11, 7 7 6 6 0 0, 0 11 9 11 7 6, 0 18 17 18 20 (9), 20 19 17 10 17 18, 17 19 19 19 (19), 17.

D5 A B5 B6 B5 B6 B5 B6 B5 B6 B5

4 5 6 7 4 6 4 6 4 6 6 7 6 (6) 4 6 10 4 16 4 16 4 16 4 16 (16)

*Gr. 4 to right of slash in TAB.

7 7 6 6 9 9 11 9 9 9 11 9 9 9 11 9 9 9 11 9

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times

C#m/G# A E5 B5 E5/B B5 C#m/G# A 1. E5 B5 E5/B B5

Gtr. 3

8 9 9 9 7 9 10 7 9 7 9 7 8 8 9 12 (12) 12 10 12 10 13 11 (11) 4

Gtr. 4

9 11 11 11 8 9 11 8 9 8 9 8 9 11 11 13 (13) 13 11 13 11 14 13 (13) 4

2. E5 B5 E5/B B5 A

Gtrs. 1 & 2

12 10 12 10 13 11 13 11 13 11 9 11 14 16 17 19 (19) 14 16 18 20 (20)

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5

Gtrs. 3 & 4

3. Now, ev - 'ry -

Verse

Gtrs. 3 & 4 tacet

Gtrs. 1 & 2: w/ Rhy. Fig. 3

bod - y's got ad - vice they just keep on giv - in', - does - n't mean too - much to - me. -

Lots of peo - ple have to make be - lieve they're liv - in',

D.S. al Coda

can't de - cide who they should be. - Whoa! -

*Gtr. 3 pick scrapes

Coda

A5

C#5

B5

A5

C#5

B5

A5

C#m

B

Look a - head. (Ooh. - - - - -) (Ooh. - - - - -)

(Ooh. - - - - -) (Ooh. - - - - -)

Breakdown

Gtr. 2: w/ Rhy. Fig. 5

Gtr. 2 Rhy. Fig. 5

C#5 A E E5/B B E5/B B

End Rhy. Fig. 5

C#5 A

f

Outro

E E5/B B E5/B B

C#5 Rhy. Fig. 6 A5 E B

End Rhy. Fig. 6

Gtrs. 1 & 2

Gtr. 3

f

Riff A

Gtrs. 1 & 2: w/ Rhy. Fig. 6, till fade

C#5 A5 E B

3 End Riff A C#5 A5

E B C#5 A5 E B

Gtr. 3: w/ Riff A, till fade

C#5 A E B C#5 A5 E B

End Riff B

full

Gtr. 4: w/ Riff B, till fade

C#5 A5 E B C#5 A5 E B

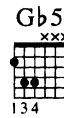
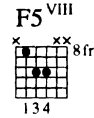
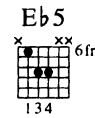
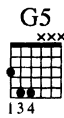
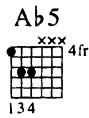
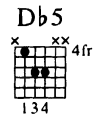
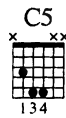
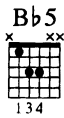
Play 3 Times and Fade

f

full

Foreplay

Words and Music by Tom Scholz



A Intro

Fast Rock ♩ = 178

N.C.
Riff A

End Riff A

* Gtr. 1

fade in pp

T
A
B

* Organ arr. for guitar.

Gtr. 1: w/ Riff A, 3 times

* Gtr. 2

p

* Organ arr. for guitar.

Gtr. 2 tacet

B \flat 5

Gtr. 3 (dist.) *f*

B \flat 5

Gtr. 1 *mf*

B \flat 5

Diagram of a guitar neck showing a melodic line with triplets and a corresponding fretboard diagram below.

B

Gtr. 3 tacet

Gtr. 1

N.C.

Riff B

Musical notation for Gtr. 1 (Riff B) and a corresponding fretboard diagram.

Gtr. 2

Riff B1

Musical notation for Gtr. 2 (Riff B1) and a corresponding fretboard diagram.

Musical notation for Gtr. 1 (End Riff B) and a corresponding fretboard diagram.

Musical notation for Gtr. 2 (End Riff B1) and a corresponding fretboard diagram.

C

Gtrs. 1 & 2: w/ Riffs B & B1

Gtr. 2 tacet

Bb5

C5

Db5

C5

Bb5

Ab5

G5

F5

Gtr. 3

Gtr. 1

Musical notation for Gtr. 1 (Riff B) and a corresponding fretboard diagram.

C5 Db5 Bb5 Eb5 F5^{VIII}

11 9 11 10 11 10 6 6 11 8 6 11 10 9 8 10 9 8 10 9 8

Bb5 C5 Bb5 C5 Db5 Ab5 Db5 Ab5

9 6 9 11 9 8 9 6 9 11 9 8 10 9 10 9 8 10 9 10 11 8

Db5 Ab5 Bb5 F5 Gb5 Db5 Eb5 F5^{VIII}

10 9 9 11 8 9 9 6 9 8 4 6 6 2 2 4 1 2 3 4 5 1 1

D

Bb5 Ab5 Db5 Ab5 Bb5 Ab5 Db5 Ab5

11 8 9 8 9 11 10 10 8

Bb5 Ab5 Db5 Ab5 Bb5 Ab5 Db5 Ab5

0 6 9 11 9 11 13 9 13 11 13 9 | 9 6 9 11 9 11 13 9 13 11 13 9

Bb5 Ab5 Gb5 Eb5 F5^{VIII} 1. Bb5

9 6 9 11 8 9 13 9 11 9 6 6 | 8 6 8 6 5 8 6 5 8 6 5 8 | 9 6 6 8 4 4 6 2 1 4 4 1

10 6 8 8 5 6 6 3 5 1 3 | 6 3 6 8 6 5 6 3 6 8 6 5 | 6 3 6 8 6 5 6 3 6 8 6 5

2. [E] Freely ♩ = 110 C5 C5 C5

rit. * let ring throughout

* Organ plays C pedal.

6 6 7 8 | 9 8 10 | 11 8 10

C5 C5 C5 segue into "Long Time"

12 12 12 | 10 9 10 | 16 17 17 15 | 17 17 15

Long Time

Words and Music by Tom Scholz

Chord diagrams for the following chords:

- Cm7**: 3 1 4 1
- F**: 2 3 4 1
- Bbm9**: 4 3 2 1
- Eb13**: 2 1 3 4
- C**: 3 2 1 1
- F^x**: 3 3 3
- F9**: 1 1 1
- Bbsus4**: 3 1 1
- Bb**: 2 1 1
- Eb**: 2 3 1
- F/C**: T 3 3 3
- C type 2**: T 3 2 1
- Bb type 2**: T 4 3 2
- Bbsus2**: T 4 1 2
- F type 3**: 1 1 3 3 3
- Eb type 2**: 1 1 3 3 3
- Bb type 3**: 1 3 4 2 1 1
- Dm/A**: 1 1 3 4 2 1
- G**: 1 3 4 2 1 1
- A**: 1 3 4 2 1 1
- F^I**: 1 3 4 2 1 1
- Cm**: 1 3 4 2 1
- F5**: 1 3 4
- G5**: 1 3 4
- Ab5**: 1 3 4
- Bb5**: 1 3 4
- Csus4**: 1 3 3 4
- C^{II}**: 1 3 3 3

Intro

Free Time

* (segue from "Foreplay")

Moderate Rock ♩ = 118

Chord progression for Intro:

Cm7 F Bbm9 Eb13 C

† Gtr. 2 *p*

Gtr. 1 (dist.)

pp pick slides (w/ heavy echo & reverb)

pp (fade in) (echo off) *mf*

† Organ arr. for guitar.

* Beginning at 1:57

** Chord is sustained for approx. 5 sec. before bass drum enters, establishing time (at 2:22).

Gtr. 2: w/ Rhy. Fig. 1, 3 times

Chord progression for Gtr. 2:

F^x F9 Bbsus4 Bb

Rhy. Fig. 1

End Rhy. Fig. 1

full full

16 16 (16) X 13 13 15 15 13 15 15 15 (15) 13 15 15 13 13 10 18

Chord progression for Gtr. 2:

F^x F9 Bbsus4 Bb F^x F9

8va

loco

full full

17 18 20 20 (20) 20 17 18 17 18 17 17 20 17 18 18 8 13 13 13 13 10 15 15

Verse

Gtr. 2: w/ Rhy. Fig. 1, 5 times

Gtr. 1 tacet

Bb sus4

Bb

F^x

F9

Bb sus4

Bb

F^x

F9

1. It's been such a long time, _____

I think I should be go - ing, _____ yeah...

full

full

dim.

Bb sus4

Bb

F^x

F9

Bb sus4

Bb

F^x

F9

Uh, time does - n't wait for me, _____

it keeps on roll - ing. _____

Bb sus4

Bb

F^x

F9

Bb sus4

Bb

F^x

F9

Rhy. Fig. 3

Gtr. 2

Sail on, _____

on a dis - tant high - way, _____ yeah...

Gtrs. 1 & 3 (dist.)
Rhy. Fig. 2

Gtr. 1

+ 8va

Gtr. 3

A.H.

T

Bb sus4

Bb

Eb

F^x

F9

Bb sus4

F^x

F/C

C type 2

I've got to keep on _____ chas-in' a dream, _____

I've got to be on my _____ way. _____

Gtrs. 1 & 3

loco

Gtr. 1

+ 8va

Gtr. 3

A.H.

T

Gtrs. 1 & 3

loco

F/C C^{type 2} B^b ^{type 2} B^b ^{sus2} Gtr. 2 ^{tacet} F^{type 3} E^b ^{type 2}

End Rhy. Fig. 3 Rhy. Fig. 4 Gtr. 4 (acous.)

Wish there was some-thing, I could say.

End Rhy. Fig. 2

P.M. - - - -

Gtrs. 1 & 3 ^{tacet} B^b ^{type 3} End Rhy. Fig. 4

Gtr. 4: w/ Rhy. Fig. 4 F^{type 3} E^b ^{type 2} B^b ^{type 3}

Well, I'm

Chorus

Gtr. 4: w/ Rhy. Fig. 4, 3 times

F^{type 3} E^b ^{type 2} B^b ^{type 3} F^{type 3} E^b ^{type 2} B^b ^{type 2}

tak - in' my time, _ I'm just a mov-in' on. _ You'll for - get a - bout _ me af - ter I've been gone. _ And I

F^{type 3} E^b ^{type 2} B^b ^{type 3} Gtr. 4 F^{type 3} E^b ^{type 2} Dm/A

take what I find, _ I don't _ want no more. _ It's just out-side of your front door. _

(Ooh, _ ooh. _)

Half-Time Feel

To Coda ⊕

G G A B^b ^{type 2}

Ah, yeah, yeah! (Ooh. _ It's been such a long time, it's been such a

Gtrs. 1, 2 & 3

End Half-Time Feel

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 4 times

Gtr. 3: w/ Fill 1

Gtr. 4: tacet

B \flat type2 F x F9 B \flat sus4 B \flat

long time!

Gtr. 1 rake \rightarrow

10 12 10 10 12 10 10 10 10 10 12 10 10 12 10 12 12 (12)

1/2 1/2

F x F9 B \flat sus4 B \flat F x F9

8va Woo!

8va loco Gtr. 6 (dist.) 5 6 6 6 6

A.H. full 10 13 13 13 13 (13) 10 12 10 12 10 12 10 12 (10 12) 10 17 20 18 17 20 18 17 20 18 17 20 18 17 20 18 17 20 18 17

B \flat sus4 B \flat F x F9 B \flat sus4 B \flat

8va loco 2. Well, _ I get so _

full 20 18 17 20 18 17 20 20 22 full 1/2 full 1/2 grad. release full (15) 14 14 full w/ bar 1/2 (16)

Fill 1

Gtr. 3

8va

A.H.

T

A 10 10 8

B 10 (22)

Verse

Gtr. 2: w/ Rhy. Fig. 1, 5 times

Gtr. 6 tacet

Chords: F^x, F9, B^bsus4, B^b, F^x, F9

lyrics: lone - ly when I am with - out you.

W/ bar (16)

Chords: B^bsus4, B^b, F^x, F9, B^bsus4, B^b, F^x, F9

lyrics: But in my mind, deep in my mind, I can't for - get a - bout you, woah..

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 3

Chords: B^bsus4, B^b, F^x, F9, B^bsus4, B^b, F^x, F9, B^bsus4, B^b, E^b

lyrics: Good times and plac-es that re - mind me, yeah. I'm

Chords: F^x, F9, B^bsus4, F^x, F/C, C^{type 2}, F/C, C^{type 2}

lyrics: try - in' to for - get your name and leave it all be - hind me. They're com - ing back to

Gtr. 4: w/ Rhy. Fig. 4, 2 times

D.S. al Coda

Chords: B^b type 2, B^bsus2, F^{type 3}, E^b type 2, B^b type 3, F^{type 3}, E^b type 2, B^b type 3

lyrics: find me. Well, I'm

Coda

Guitar Solo

Gtr. 2 tacet

Chords: B^b type 3, F¹, Cm, E^b type 2, B^b type 3, F¹

lyrics: long time!

(Gtrs. 2, 3 cont. in slash)

f full

w/ bar

grad. bend

2 1/2

(15)

Gtr. 2: w/ Fill 2, 2 times

A \flat 5

F5

G5

A \flat 5

Gtr. 2: w/ Fill 3

B \flat 5

Csus4

C^{III}

Yeah, _____ hey! _____

w/ bar depress grad.

w/ bar

6 4 0 4 (4) 6 4 8 10 8

Verse

Gtr. 4 tacet

Gtr. 2: w/ Rhy. Fig. 1, 5 times

F^x

F9

Csus4 C^{III} G5 B \flat 5 Csus4 C^{III}

3. It's been such a long time, _____

8va

loco

Gtrs. 1 & 3

w/ bar

w/ bar

20

1 3 0 3 (3)

B \flat sus4 B \flat F^x F9 B \flat B \flat F^x F9

I think I should be go - ing, yeah. _____ Uh, time does-n't wait for me, -

Gtr. 1

Gtr. 3

fdbk.

P.H.

(3) 2 3

Fill 2

* Gtr. 2

T 6 8 8 8 8 6 6

A 6 6 6 6 6 6 6

B 6 6 6 6 6 6 6

* Keyboard arr. for gtr.

Fill 3

* Gtr. 2

T 8 8 8 8 8 8 8

A 10 10 10 10 10 10 10

B 8 8 8 8 8 8 8

* Keyboard arr. for gtr.